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ABSTRACT

This text explores an isolated and indigenous people who live in the Sierra Madre Occidental in Mexico. Isolation has allowed the Cora Indians to maintain their traditional customs to a much greater extent than many other groups of Native Americans. The historical and geographical contexts of the Cora are presented in this curriculum resource. Readings include: "History and Geography"; "Life of the Cora"; "Myth of the Cora"; and "Art of the Cora." These topics may be studied independently and in any sequence. Discussion questions and student activities are provided to support each topic. Instructions are given for art activities: "Ojos de Dios" (eye of God); "Hasha Masks"; and "Making a Backstrap Loom." Contains 15 references. (MM)

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THE CORA

People of the Sierra Madre

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The Cora

People of the Sierra Madre

Sarah Lane
Peggy Mueller
and
Marilyn Turkovich

2005

ASSOCIATES IN MULTICULTURAL AND INTERNATIONAL EDUCATION,
CHICAGO

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Every tortilla we eat is the result of our work.

If we do not work, it does not rain.

Illness is like a person: it hears.

Everything is alive.

Cora Sayings

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INTRODUCTION

Today approximately six percent of Mexico is inhabited by native peoples who have maintained their indigenous lifestyles. Ten thousand of these people are the Cora Indians who live in the Sierra Madre Occidental, a rugged mountainous region in the Mexican state of Nayarit. No outstanding anthropological work has brought them into the eyes of the North American or European public. Their arts and crafts, though unique in several ways, have not compelled folk art buyers to value their work as they do that of the Cora's neighbors, the Huichol Indians. In fact, in many scholarly publications on Mexican Indians, the Cora are referred to as having a culture similar (with a few notable differences) to the Huichols.

So why is it worthwhile to learn about the Cora? There is the obvious reason that it is worthwhile to study any group of people inasmuch as as all people are unique and all have something to teach us about ourselves and the world we live in. In the case of the Cora, however, there are perhaps more important reasons: the often-overlooked uniqueness of Cora tradition and the ability of the Cora to resist almost all attempts by outsiders to corrupt that uniqueness.

The Cora have been among the most isolated of native peoples in Mexico. This isolation has allowed them to maintain their traditional customs and identity to a much greater extent than many other groups of native Americans.

Carl Lumholtz, a Norwegian adventurer-anthropologist, was one of the first outsiders to visit the Cora. In 1890 Lumholtz began his journey into northwestern Mexico. His trip was financed by the American Museum of Natural History in New York. Lumholtz spent five years observing the people of the Sierra Madre. His work was compiled into two volumes entitled Unknown Mexico. Originally published in 1902, *Unknown Mexico* serves to this day as one of the principal guides to the Sierra Madre Occidental and its people.

In 1973 a new edition of Lumholtz's work was published. In the introduction to the book the University of Arizona anthropologist Thomas B.

La Laguna de Santa Teresa, sacred lake of the Cora Indians

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Hinton relates a story of one of Lumholtz's encounters with the Cora:

> [U]ntil recently an occasional old-timer still remembered the Norwegian explorer. Such was the case in the little Cora Indian village of San Francisco visited by Lumholtz in 1896, where, at the urging of anthropological colleagues in the United States, he collected a series of skulls. Here in 1968, an aged village elder related how in the days of his youth a strange "gringo" appeared and persuaded some foolish young men to help him secure skulls from burial caves. He is reported to have told them that he would take the skulls to his own country where he would place them in a circle and they would converse with him. The Indians were frightened and some considered him a witch. Some Coras attributed later misfortunes in the village to the revenge of their outraged ancestors, and some swore never again to give information to strangers (p. 3).

Although Lumholtz can easily be regarded as one of the major explorers of the nineteenth century, his tactics for acquiring artifacts and sacred objects from the Cora and other societies of the Sierra Madre were clearly unethical and inappropriate as were his perceptions of the Cora. He referred to the Cora as the only " 'primitive race' he had known that had adopted the best qualities and rejected the bad traits of the white man" (p. 5).

Although Lumholtz probably didn't realize it, he was referring in a roundabout way to the ability of the Cora to remain intact and to reject not only the bad traits of the "white man" but also attempts by the "white man" to get the Cora to adopt Catholic traditions and Judeo-Christian values and to abandon their old customs and lifestyle. This book focuses on the traditions which the Cora have embraced despite onslaughts from the outside.

To this end the book explores some of what is known about the Cora - their historical and geographical contexts, their myths and meanings, and some traditional customs. Furthermore, it emphasizes ways the Cora's beliefs and customs are similar to those of other people in the world.

Students and teachers can use this book to learn together about the Cora. Background readings accompany activities

on Cora history, geography, legend, symbol, art, and ceremony. Teachers are encouraged to share the readings with students and then to engage them in completing the activities. The topics may be studied independently and in any sequence.

The creation of this curriculum book is the result of the 1989 exhibit on the Cora organized by the Mexican Fine Arts Center Museum in Chicago. The exhibit, coordinated by Carmen Tostado and the Mexican exhibition team Serpientes y Escaleras, highlights the work of the Mexican photographer Rafael Doniz.

When Lumholtz first arrived in the Cora territory he encountered the wife of a Mexican teacher who had been working with the Cora for a number of years. She talked about the Cora as "these people whom no one ever knows." Perhaps this book will help to alter this unfortunate gap in our knowledge. Knowing even a bit more about the Cora will teach us to respect their sturdy traditions and may even teach us something about ourselves.

HISTORY AND GEOGRAPHY

Europe was able to find its way to Mexico because of an alert young boy, Anton de Alaminos. Alaminos worked as a cabin hand on Columbus' fourth voyage to the Americas. During the trip a canoe filled with Indians approached the Spanish vessel. The Indians (who were probably Mayan) told Columbus of a land where there were many inhabitants. Columbus was not interested in traveling to it. He had other things on his mind. He still wanted to find a passage to India.

Alaminos thought about what the Indians said for a long time. Thirteen years later he piloted a voyage that landed at Isla Mujeres in Mexico's Yucatan region. According to European history, however, Mexico was founded in 1518 (a year after Alaminos arrived) when Juan de Grijalva landed on the Mexican coast. Neither Alaminos nor de Grijalva are remembered as the first European explorers of Mexico. Instead, Hernando Cortez is remembered by some as the "Conqueror of Mexico" and by others as the **invader** of Mexico.

Cortez first came to Mexico in 1519 as a renegade from his post at Hispaniola (then a Spanish-controlled island and now Haiti and the Dominican Republic). His goal was to find a colony in Mexico and to extend Spanish influence there as well. The conquest was a horrible period for the Indians who lived in Central, South and North America. Cortez and other conquerors looked upon the lives of the Indians as insignificant. They killed people mercilessly and destroyed entire villages and cities. Cortez seized the Indians' gold and jewels when he found them.

A little known Aztec poet, Tlaltelulco, composed a poem in 1528 about the horrors of the conquest. Tlaltelulco tells of the savage acts committed by the conquerors:

Broken spears lie in the roads;
we have torn our hair in our grief.
The houses are roofless now, and
their walls
are red with blood.

Worms are swarming in the streets
and plazas,
and the walls are splattered with
gore.
The water has turned red, as if it
were dyed,
and when we drink it,
it has the taste of brine.

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We have pounded our hands in
despair against the adobe walls,
for our inheritance, our city, is lost
and dead.
The shields of our warriors were its
defense,
but they could not save it.

We have chewed dry twigs and salt
grasses;
we have filled our mouths with dust
and bits of adobe;
we have eaten lizards, rats and
worms...*

The Indians did not simply give up and let Cortez take over their land. The land of the Maya Indians in the Yucatan region of what is now Mexico, for example, had been under constant attack for centuries by neighboring Indian groups. When the Spanish arrived and also tried to conquer the land, the Maya had already had a great deal of practice in defending themselves. The Spanish had a difficult time invading the home of the Maya.

*"Broken Spears" was taken from *Aztlan: An Anthology of Mexican American Literature*, edited by Luis Valdez and Stan Steiner (New York: Vintage Books, 1972), pp. 31-32.

Cortez and his army did finally reach what is today central Mexico and even parts of southern California, but their influence in the northern regions of Mexico and in what is now the United States was not as strong as it was in the central and southern regions of Mexico. Eventually the Spanish invaders did dominate what was to become Mexico and their presence was felt throughout the land. If their dominance was not by the sword and musket of the soldiers, it was through the Bible and the cross of the Catholic missionaries. Missionaries ventured into the mountainous northern Mexican interior and affected the cultures of the Indians they found there just as the conquistadors affected the Aztec and Maya peoples.

People of the Sierra Madre

You might think of the Sierra Madre region of northern Mexico as similar to the United States frontier during the eighteenth and nineteenth centuries. In fact, the Cora, Huichol, Tarahumara, Tepehuane, Yaqui, Seri and Mayo Indians who live in this area share a heritage with native Americans in Arizona and New Mexico. Some anthropologists even refer to the Sierra Madre as "The Other Southwest."

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The Sierra Madre, however, is more coarse and dangerous than the North American southwest. An early Jesuit missionary described it this way: "What a mountainous country all around us! It is so wild and frightful to behold that its ruggedness, even more than the arrows of its warlike inhabitants, took away the courage of the conquerors" (*Unknown Mexico*, p. 530).

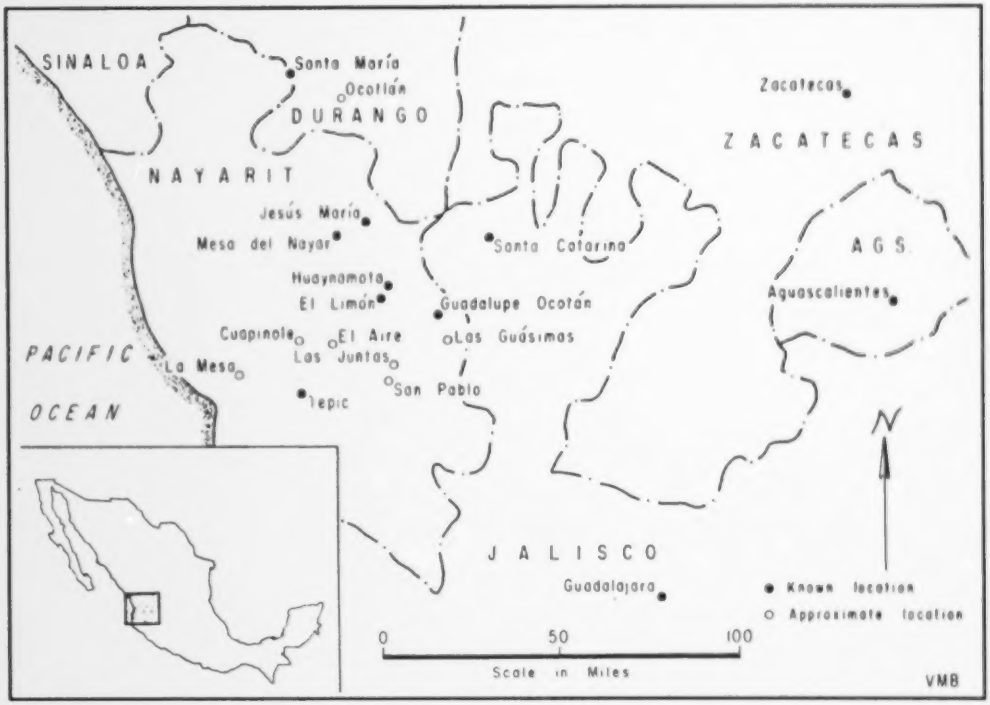
Mapping the Sierra Madre Region

Sierra Madre means "Mother Range." It consists of three separate systems of mountains that occupy most of the country of Mexico. On the map on the preceding page draw and label the three Sierra Madre mountain systems by using the ^^^^ symbol to indicate mountains and by using the information below:

Sierra Madre Occidental. This is the westernmost range of the Sierra Madre. It runs parallel to Baja California along the western coast of Mexico and extends for over a thousand miles from the U.S. through the Mexican states of Sonora, Sinaloa and Nayarit. The high mountain ranges gradually taper off as they extend through Jalisco and Michoacán. The east-west width of the mountains in this range varies between one to three hundred miles. There are several peaks in this system that are over 10,000 feet.

Sierra Madre del Sur. The Sierra Madre del Sur blends in with the Sierra Madre Occidental in the state of Guerrero. The system continues south through the entire state of Oaxaca. This range extends almost to the Pacific leaving a narrow coastal plain. A subrange of the Sierra Madre - Sierra Madre de Guatemala - begins at the end of the Sierra Madre del Sur and extends through Chiapas into Guatemala.

Sierra Madre Oriental. The Sierra Madre Oriental range begins at the U.S.-Mexican border in the central portion of the state of Coahuila. The range continues directly south to Mexico City and continues southeast to Oaxaca where it meets the Sierra Madre del Sur.



The Cora

The Cora people, who today number about 10,000, live in the Mexican state of Nayarit. Hence, they speak "Nayari." The main villages of the Cora are Jesús María and Mesa del Nayar. In the map above locate both of these towns in the state of Nayarit. After you have found them highlight them with a marker or draw a box around each name.

You can see from the map that the Coras are not coastal people. They live in homes and villages that are surrounded by mountains, cliffs, caves and river valleys.

The closest neighbors to the Cora Indians are the Huichol Indians. The Cora and the Huichol speak similar languages. If you have ever heard Spanish and Italian, you know that there are some words in both languages that are the same. That is how it is with the languages of the Cora and the Huichol peoples. Some Cora and Huichol also speak Spanish which is the predominate language of Mexico.

Characteristics of the Cora

You now know a little about the Cora and their history, where they live and what language they speak. This information should help you guess the answers to the questions below. Work individually or in groups and think about how you could figure out the answer to each question. (Hint: If you knew the climate of the Sierra Madre Occidental would this help you answer any of the questions? How can you guess what the climate is like?)

1. Considering the geographic location of the Cora, what do you think their homes and villages look like? Out of what material are the houses probably constructed?
2. How might the Cora make their living?
3. What type of clothing do the Cora probably wear?
4. How might the Cora govern themselves?
5. Considering their history, what do you think are their religious beliefs and practices?
6. How important is tradition in the lives of the Cora?

LIFE OF THE CORA

After you have completed the above questions consider your answers in light of the information that follows about the Cora. As you read think of new questions which come to mind about the Cora. Some new questions appear at the end of each section.

"Every Tortilla We Eat Is The Result Of Our Work"

The Cora are farmers. They raise maize (corn), squash, beans and cucumbers. They grow their crops along the side of mountians. The only equipment they use for farming are hand plows and planting sticks. The Cora also keep animals. They keep cows for milk and cheese, grow sheep for wool and raise chickens and pigs for food. Hunting is very important to the Cora since the game caught adds variety to the family diet and helps supplement the family farming. The Cora also gather foods that grow in the wild along the mountainsides and catch crayfish in the rivers with nets made of cotton thread.

Although the Cora do have several main villages, the majority of Cora families live in small farming clusters of 2-12 families. These clusters are called *rancherías*. The stone houses with thatched roofs of the Cora can at times be long distances from one another. The village serves as a community center where people from the *rancherías* gather. Most community centers have a church, a "town hall" meeting building, and a school; some even have a jail.

To a large extent the seasons govern the lives of the Cora. When the rains come in mid-June most of the Cora leave their homes in the valleys and go to the mountains where they have summer homes. They stay there until about mid-October, grazing their cattle and tending to their cornfields. These are very important months for work since they must grow most of their food at this time for the following year.

New Question: How are the rancherías and village organizations like other native American groups' living arrangements? Think of groups living today as well as the civilizations of the Americas of the distant past.

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"If We Do Not Work It Does Not Rain"

The Cora do very little trading with people outside their cultural group. They still make their own pottery and weave sashes, carrying bags, and blankets on backstrap looms. Cora women grind corn on *metates* (stone grinders) and prepare food from start to finish. They also care for children, help with farming and spin wool. The men and children help with daily chores, fish, hunt and gather food for cooking. Men also weave their own hats.

Dress for the Cora is an interesting mixture of traditional and what we might call "western" clothing. Men wear muslin shirts and pants but instead of "cowboy boots" they wear sandals. They also wear sashes and carry their belongings in woven shoulder bags. Women wear long muslin skirts very often with long puffy-sleeved blouses. Frequently there is intricate embroidery on the clothing of both men and women.

The Cora people govern themselves through community organizations. The structure of these organizations is based on the tradition of a Council of Elders. The Council itself is directed by a governor who gets assistance from other Cora leaders. These people are referred to as wardens, judges and majordomos. The work of these individuals is varied. For example, the governors, wardens, judges and majordomos remain in the villages tending to business and protecting the villagers' goods when the other Cora go to their summer homes for the planting season. The Council of Elders is called upon frequently to aid in disputes, offer advice, and, in the event of a marriage, to counsel the young couple in the tradition of the Cora and the history of Mexico.

Marriage is very much a family concern. Cora marriages are arranged by parents. The young man's parents usually make a series of ritual requests of the young woman's family before the marriage takes place. Some Cora are married in church with a special wedding fiesta following the ceremony but not all Cora choose a formal ceremony. Many rely on a simple ceremony after their counseling from the Council of Elders or from elders within their own family.

New Questions: How would your life be different if you lived in a community which is self-reliant (takes care of its own needs?) How do you and other people where you live rely on people outside your own community?

"Everything Is Alive"

The Cora religion is a combination of strong Cora beliefs and the rituals and stories introduced by the Catholic church. The Cora have fused (combined) Catholic patron saints with their own native gods. The Cora also use Catholic ritual as a part of their own religious ceremonies.

The Cora believe that their history begins with an old and wise people whom they call *taquat*. When the sun was born the *taquat* became petrified (turned to stone) in the mountains and rivers where they lived. The *taquat* are the ancestors of the Cora but since then they are also the mountains and rivers and they are the gods. In a sense *taquat* stands for all life that existed before the present but which is a part of every Cora today.

Cora take gifts to the sacred places in the mountains. They also take their children asking their ancestors and gods to watch over them. Cora priests go to the sacred places to ask for the blessing of the gods so that they might fight disease.

New Questions: How do the Cora think of the land? How does the definition differ from your definition or belief about the land where you lived?

"Illness Is Like A Person: It Hears"

Included in the sacred places is a ceremonial space called *Takuana*. Here *mitote* ceremonies (circle dances) are held so that the corn will grow and the harvest will be fruitful. The *mitote* begins as the shaman, sitting near a fire, starts singing an invocation to the gods and guardian spirits. He accompanies himself on an arc-shaped instrument shaped with a gourd resonator. As he sings a long myth, deer, eagles, armadillos, crows, parrots, iguanas, and coyotes in the form of dancing Cora, come out of their dwellings. Men and women dance five circuits in one direction, then five in reverse. They dance until dawn when the sun god shows his face over the top of the mountain.

The god of the Cora is Father Sun *(Tayau)*. The brother of the Cora is Morning Star *(Chulavete)*. The Cora tell Morning Star their troubles and needs. He protects them and speaks for them to *Tayau*.

New Question: What is the possible significance of circles?

The mitote, a musical instrument of the Cora

The Story of Chulavete

This sad story of the modern adventures of Morning Star shows the conditions of the Cora after the arrival of the white man.

> *Chulavete* came to earth. He was poor, and the rich people did not like him. But afterward they took to him, because they found that he was a nice man, and they asked him to come and eat with them. He went to their houses dressed like the "neighbors." But once when they invited him he came like an Indian boy, almost naked. He stopped outside of the house, and the host came out with a torch of pinewood to see who it was. He did not recognize *Chulavete*, and called out to him: "Get away, you Indian pig! What are you doing here?" And with his torch he burned stripes

A Cora Indian altar in the village of San Juan Corapan, Nayarit

down the arms and legs of the shrinking *Chulavete*. Next day *Chulavete* received another invitation to eat with the "neighbors." This time he made himself into a big bearded fellow, with the complexion of a man half white, and he put on the clothes in which they knew him. He came on a good horse, had a nice blanket over his shoulder, and wore a sombrero. They met him at the door and led him into the house.

"Here I am at your service, to see what I can do for you," he said to them.

"Oh, no!' they said. "We invited you because we like you, not because we want anything of you. Sit down and eat."

He sat down at the table, which was loaded with all the good things rich people eat. He put a roll of bread on his plate, and then began to make stripes with it on his arms and legs.

"Why do you do that?" they asked him. "We invited you to eat what we eat."

Chulavete replied: "You do not wish that my heart may eat, but my dress. Look here! Last night it was I who was outside your door. The man who came to see me burned me with his pine torch, and said to me, 'You Indian pig, what do you want here?'"

"Was that you?" they asked.

"Yes, gentlemen, it was I who came then. As you did not give me anything yesterday, I see that you do not want to give the food to me, but to my clothes. Therefore, I had better give it to them." He took the chocolate and the coffee and poured it over himself as it were water, and he broke the bread into pieces and rubbed it over his clothes. The sweetened rice, and boiled hen with rice, sweet atole, minced meat with chile, rice pudding, and beef soup, all this he poured over himself. The rich people were frightened and said that they had not recognized him.

"You burned me yesterday because I was an Indian," he said. "God put me in the world as an Indian. But you do not care for the Indians, because they are naked and ugly." He took the rest of the food, and smeared it over his saddle and his horse, and went away.*

**Unknown Mexico* by Carl Lumholtz (Glorieta: The Rio Grande Press, Inc., Volume I, 1973), pp. 511-513.

Chulavete's Role Today

Knowing the role that *Chulavete* plays in the life of the Cora consider the following questions:

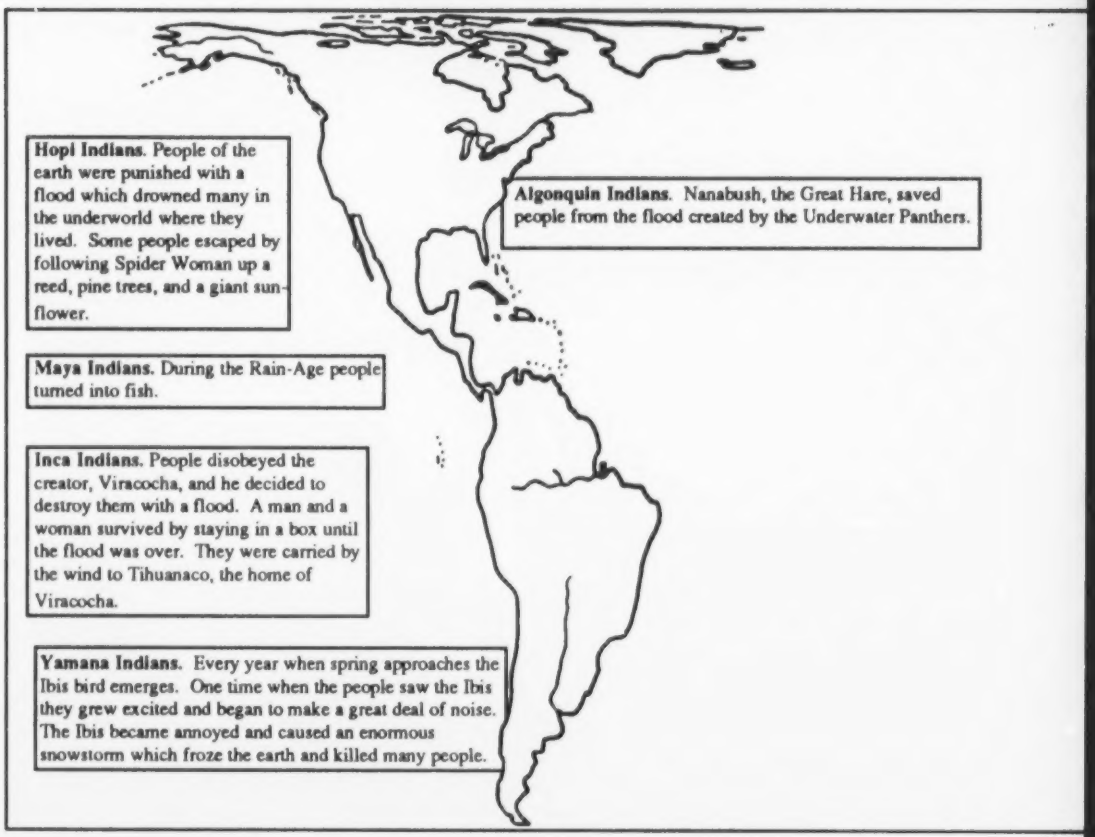
1. What are the different roles that a protector can take? Do all of these roles involve physical confrontation?

2. How does *Chulavete* act as the protector of the Cora in this story?

3. How does this story compare with the poem written by the Aztec Tlaltelulco that appeared earlier in this book?

4. What impressions does this story give you of the way the Cora might think about the conquistadors and the missionaries?

5. How does the treatment of *Chulavete* resemble how Native Americans were treated in our own history? Has this treatment changed? If you think it has, how?


Hopi Indians. People of the earth were punished with a flood which drowned many in the underworld where they lived. Some people escaped by following Spider Woman up a reed, pine trees, and a giant sunflower.
Algonquin Indians. Nanabush, the Great Hare, saved people from the flood created by the Underwater Panthers.
Maya Indians. During the Rain-Age people turned into fish.
Inca Indians. People disobeyed the creator, Viracocha, and he decided to destroy them with a flood. A man and a woman survived by staying in a box until the flood was over. They were carried by the wind to Tihuanaco, the home of Viracocha.
Yamana Indians. Every year when spring approaches the Ibis bird emerges. One time when the people saw the Ibis they grew excited and began to make a great deal of noise. The Ibis became annoyed and caused an enormous snowstorm which froze the earth and killed many people.

MYTH OF THE CORA

Every culture has its myths. Myths **reflect** and **affect** the values of a culture. If a culture values courage, for example, its myths will teach that courage is good (so the myth **reflects** the beliefs of that culture). As the myth is told, listeners are taught that courage is good and they learn to value courage (so the myth has **affected** their values).

Because values differ between cultures, we can assume that the myths will also vary. Examining the differences between myths of various cultures can give us clues about the values and experiences of those cultures.

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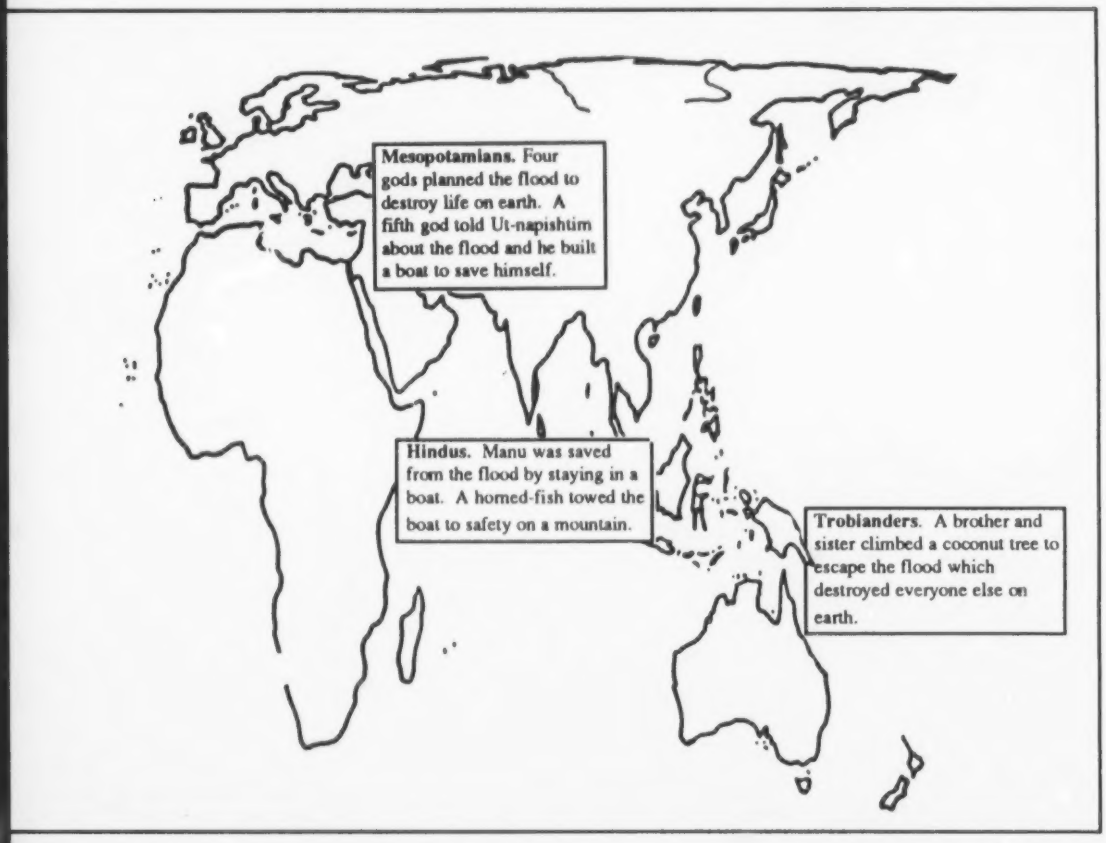

Mesopotamians. Four gods planned the flood to destroy life on earth. A fifth god told Ut-napishtim about the flood and he built a boat to save himself.
Hindus. Manu was saved from the flood by staying in a boat. A horned-fish towed the boat to safety on a mountain.
Trobianders. A brother and sister climbed a coconut tree to escape the flood which destroyed everyone else on earth.

There are, however, many surprising similarities between myths of cultures which have very different religions, customs, and values. By looking at similar myths it is much easier to notice the differences between them.

One myth that is told in many cultures around the world is the story of the Great Flood. Consider the notes above on different myths about the flood as told in nine cultures: Algonquin (North America), Hopi (North America), Maya (Southern Mexico and Central American), Inca (South America), Yamana (South America), Hindus (India), Mesopotamians (Iraq) and Trobianders (Papu New Guinea).

The Yamana myth appears in *The Red Swan: Myths and Tales of the American Indians,* edited by John Bierhorst (New York: Farrar, Straus, and Giroux, 1976) and the rest are from Mythology: An Illustrated Encyclopedia, edited by Richard Cavendish (New York: Rizzoli, 1980).

You can see from these descriptions how each of these myths is similar in key ways (a powerful force determines there will be a flood and one or two people are able to escape) and that each differs in significant ways. For example, how is the myth of the Trobrianders different from the others? You will probably notice that the people who escape do so by climbing a coconut tree. From this small difference we have quickly learned something about this group of people from New Guinea: there are coconut trees in New Guinea and the coconut tree is probably fairly significant to the Trobrianders.

Since our purpose is to learn about the Cora, it is logical that we would examine the Cora's Great Flood myth. In this activity you will be asked to compare the Cora myth with a very well-known Great Flood myth: the story of Noah's Ark.

Read through the two myths. As you read, take mental notes of the similarities and differences between the two stories. When you are finished, go back and read through the stories again, this time completing notes in the chart which follows. You will be concentrating on the aspects of the Cora myth which are different from the story of Noah. Then you will be asked to come to some conclusions about why these differences exist.

The Great Flood - The Cora Indians

A Cora was felling trees to clear a field for planting. Every morning he found that the trees he had cut down on the previous day had grown up again. He worried over this and grew tired of working. On the fifth day he came to try once more, determined to find the cause of the disturbance. Soon there rose from the ground in the middle of the clearing an old woman with a staff in her hand. She was Great-grandmother Nakawe, the goddess of earth, who causes vegetation to spring forth from the nether world. But the man did not know her. With her staff she pointed toward the south, north, west, and east, above and below; and all the trees which the young man had cut down immediately stood up again. Then he understood how it happened that his clearing was always covered up with trees.

Annoyed, he exclaimed, "Is it you who are undoing my work all the time?" "Yes," she said, "because I want to talk to you." Then she told him that he was working in vain. "A great flood

is coming," she said. "It is not more than five days off. There will come a wind, very bitter and as sharp as *chile*, which will make you cough. Make a box from a salate tree, as long as your body, and fit it with a good cover. Take with you five grains of corn of each color, and five beans of each color; also take with you the fire and the five squash-stems to feed it." The woman instructed him further telling him to take the woodpecker, sandpiper and parrot, and a black dog.

The man did as the woman told him. On the fifth day he had the box ready and placed in it the things she told him to take. Then he entered the box and the old woman put the cover on and caulked every crack with glue, asking the man to indicate wherever there was an opening.

The man embarked in the middle of the night when the flood began. As soon as the water had subsided he waited five days and then sent out the sandpiper, in order to see if it was possible to walk on the ground. "Eee-wee-wee!" said the bird when he came back, from which the man understood that the earth was still too wet. He waited five days longer and then sent the woodpecker to see if the trees were hard and dry. The woodpecker thrust his beak deep into the tree and moved his head from side to side to observe the effect. Only with difficulty could he draw out his beak again, as the wood was still very soft. He had to use so much force that he lost his balance and fell to the ground. "Chue-ee, chu-ee!' he exclaimed when he returned.

The man waited again for five days and once more sent out the spotted sandpiper. This time his legs did not sink deep into the mud but he could jump around as he was wont to do, so he reported that now the earth was right again. Then the man came out of the ark, stepping very carefully, and saw that the land was dry and all on a level.*

*Adapted from A Treasury *of Mexican Folkways* by Frances Toor (New York: Crown Publishers, 1947), pp. 497-98.

The Great Flood - The Bible

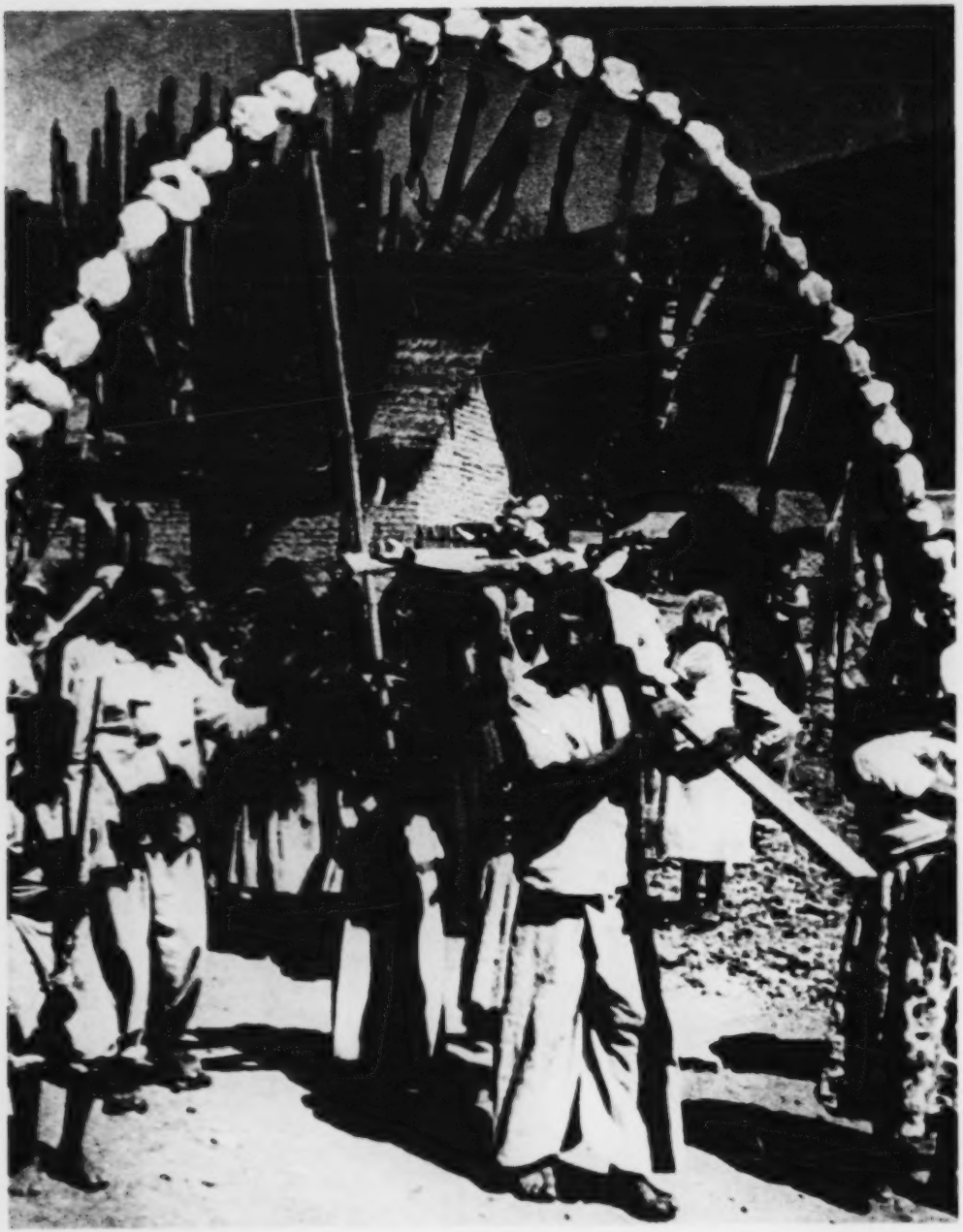
Preparation for the Flood

God said to Noah, "The end has come for all things of flesh; I have decided this, because the earth is full of violence of man's making, and I will efface them from the earth. Make yourself an ark out of resinous wood. Make it with reeds and line it with pitch inside and out. This is how to make it: the length of the ark is to be three hundred cubits, its breadth fifty cubits, and its height thirty cubits. Make a roof for the ark....put the door of the ark high up in the side, and make a first, second and third deck."

"...From all living creatures, from all flesh, you must take two of each kind aboard the ark, to save their lives with yours; they must be a male and a female. Of every kind of bird, of every kind of animal and of every kind of reptile on the ground, two must go with you so that their lives may be saved. For your part provide youself with eatables of all kinds, and lay in a store of them, to serve as food for yourself and them." Noah did this; he did all that God had ordered him.

The Flood

...The flood lasted forty days on the earth. The waters swelled, lifting the ark until it was raised above the earth. The waters rose and swelled greatly on the earth, and the ark sailed on the waters. The waters rose more and more on the earth so that all the highest mountains under the whole of heaven were submerged. The waters rose fifteen cubits higher, submerging the mountains. And so all things of flesh perished that moved on the earth, birds, cattle, wild beasts, everything that swarms on the earth, and every man. Everything with the breath of life in its nostrils died, everything on dry land. Yahweh [God] destroyed every living thing on the face of the earth, man and animals, reptiles, and the birds of heaven. He rid the earth of them, so that only Noah was left, and those with him in the ark. The waters rose on the earth for a hundred and fifty days.



Cora Indian Procession.

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The Flood Subsides

At the end of forty days Noah opened the porthole he had made in the ark and he sent out the raven. This went off, and flew back and forth until the waters dried up from the earth. Then he sent out the dove, to see whether the waters were receding from the surface of the earth. The dove, finding nowhere to perch, returned to him in the ark, for there was water over the whole surface of the earth; putting out his hand he took hold of it and brought it back into the ark with him. After waiting seven more days, again he sent out the dove from the ark. In the evening, the dove came back to him and there it was with a new olive-branch in its beak. So Noah realized that the waters were receding from the earth. After waiting seven more days he sent out the dove, and now it returned to him no more.

It was in the six hundred and first year of Noah's life, in the first month and on the first of the month, that the water dried up from the earth. Noah lifted back the hatch of the ark and looked out. The surface of the ground was dry!*

*The *Jerusalem Bible* (New York: Doubleday and Company, Inc., 1966, from Genesis), pp. 22-23.

	The Great Flood Stories	
	The Cora	The Bible Version
Similarities		
Differences		

What are the major differences of the Cora myth? List them below. Beside each determine if the difference tells us something about the Cora culture. One example is done for you.

Unique Characteristics The Cora Version of the Great Flood	What We Can Learn about the Cora
Great grandmother Nakawe warns the humans about the flood whereas God warns the humans in the Bible version	*The Cora believe in female gods - perhaps women have a prominent or respected position in Cora culture.*

ART OF THE CORA

Ojos de Dios

Ojo de dios means *eye of god* in Spanish. It is also the name of diamond-shaped weavings (like the one pictured here) which in many Central and South American cultures symbolize the eye of god.

We still don't know for certain what culture is responsible for making the first *ojos de dios*. Some archaeologists believe that people in South America began the practice of making eyes of god for ceremonies. These archaeologist have found *ojos de dios* at graves-ites in Peru. They've also discovered very large *ojos* woven into large decorative Peruvian headdresses.

To complicate matters, *ojos* have been found in the ruins of cliff dwellers of Arizona thousands of miles from Peru. Also, the Pima, Pueblo, and Navajo people of the U.S. still make *ojos de dios*. The Pima and Pueblo Indians make *ojos* for decorative purposes. Navajo, however, call them "Owl Bugaboos" and tell their children that if they misbehave an owl will take them away.

The people most known for making eyes of god, however, are the Indian people of Mexico's Sierra Madre region. The Cora, Huichol, Tarahumara and Tepehuane Indians make and use *ojos* in many aspects of their daily lives. The Cora use the *ojos* to pray for a healthy life.

The Huichol Indians use the ojos as a special symbol of life and health. Weavers will attach a small god's eye to fabric at the start of a new weaving. The god's eye symbolizes that a prayer has been said so that the weaving being made is created with skill and care. For the Tarahumara and the Tepehuanes, the *ojos* are used as symbols to ward off evil. *Ojos* are attached to long sticks that are waved over people's heads to warn the evil spirit that the person is being watched by the eye of god.

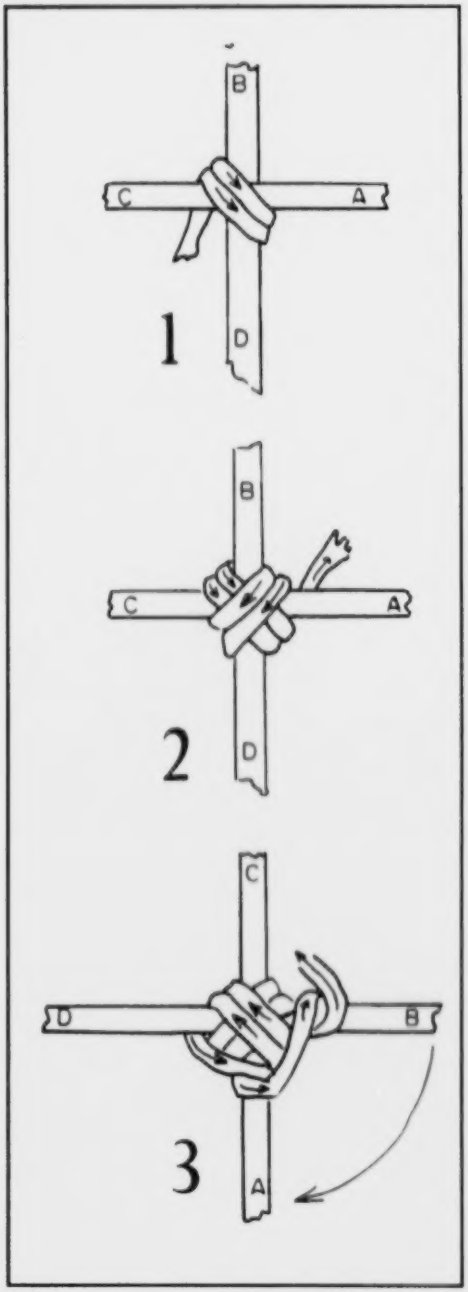
How To Make Ojos de Dios

When making an eye of god all you have to remember is a very simple technique. There are no rules about the size, shape or color. You can use any texture or weight of yarn or you can use twine or natural fibers. You can wind the material you choose around dowels, square sticks, toothpicks, bamboo or reeds, twigs or branches.

Materials Needed: Some sort of winding material (any colors, any weight) and 2 sticks (any kind)

Directions:

1. Fasten the two sticks together to make a cross. If the sticks you have chosen are very thick or heavy you might need to cut a groove in them where they cross and glue them together at that point. If they're small sticks, all you have to do is fasten them together with your winding material. Diagram 1 shows you how to do this. Simply wind the yarn twice. Start from the back and wind left over right and then right over left to form a double x. Do this as many times as is necessary to get the sticks to be held in place.



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2. Diagrams 2 and 3 show you what to do next. Wind the yarn (or whatever material you choose) completely around A. Turn the frame one quarter turn clockwise and then wind over the top of the arm and around B. Turn the frame another clockwise quarter turn and wind the yarn over and around C. Turn the frame again and wind over and around D. Continue until the *ojo* is complete.

3. If you want to use more than one color, tuck the tip of the second color of yarn at the back of A. Then wind clockwise once around the frame and wind in the end of the first color of yarn at the back when you reach A again. Another option is to simply tie the new color yarn to the first as you go along (but keep the knots at the back).

4. Once you've made an *ojo de dios* you might want to try one of the following variations:

   - Wind as instructed above but turn the frame over after several rounds and continue winding. If you repeat this several times the eye will begin to look three-dimensional.

   - Wind sticks A, B, C, and D as in Diagram 2. Then turn the frame over and wind the four sticks in sequence. Turn the frame and wind the four sticks in sequence again. Continue until the *ojo* is finished. This will give the *ojo* a smooth appearance.

   - Use one long and one short stick tied together at the center point. Use any of the winding procedures described above but each time wind the four sticks in sequence. Continue until the *ojo* is finished.*

*Adapted from *Ojos De Dios* and reprinted here with permission from El Palacio, Volume 77, Number 3, a quarterly magazine of the Museum of New Mexico, 1972, pp. 15-17.

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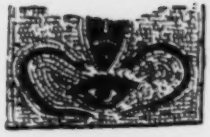

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The Eye As A Symbol

Symbols are important aspects of culture. They often communicate the beliefs and thoughts of a group of people. As you learned above, one of the most important symbols for the Cora is the ojo de dios, a sign of a good and healthy life. Nevertheless, it is not only the Cora or other Indians of the Sierra Madre who use eyes as symbols.

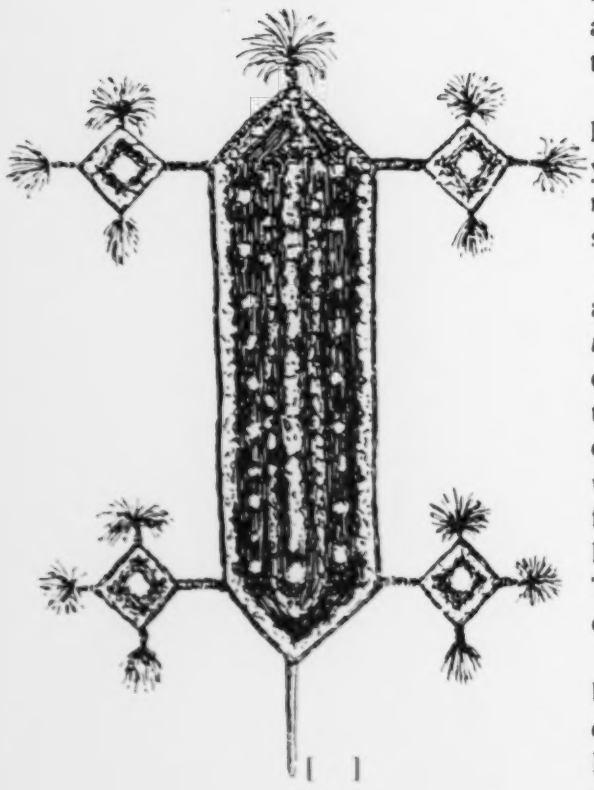
Throughout history and in many cultures the eye has implied a strong, almost supernatural power. Nevertheless, there are exceptions. Within some cultures the use of a single eye is associated with evil or destructive powers. Located on this page are symbols from four different cultures. Decide on the symbolism of the eye in each of these cultures by reading the description which accompanies it and matching it with the appropriate picture of the symbol. Place the letter of the description in the small box next to each picture of a symbol.

a. The sacred eye of Ra, the Egyptian sun god. This almost human looking eye with its graceful eyebrow stands for all of the powers of god.

b. The Great Seal of the United States. This seal appears on a dollar bill. On the backside of the note there is an eye that is placed on top of an unfinished pyramid. The eye in the middle of the triangle represents the eternal eye of god.

c. The third eye of Shiva, one of the names (and aspects) of the Hindu god. The pearl in the middle of the forehead stands for the highest form of wisdom and intelligence.

d. Mosaic at the doorway of a Roman villa. The symbol of the eye in Roman times was used as protection against evil.



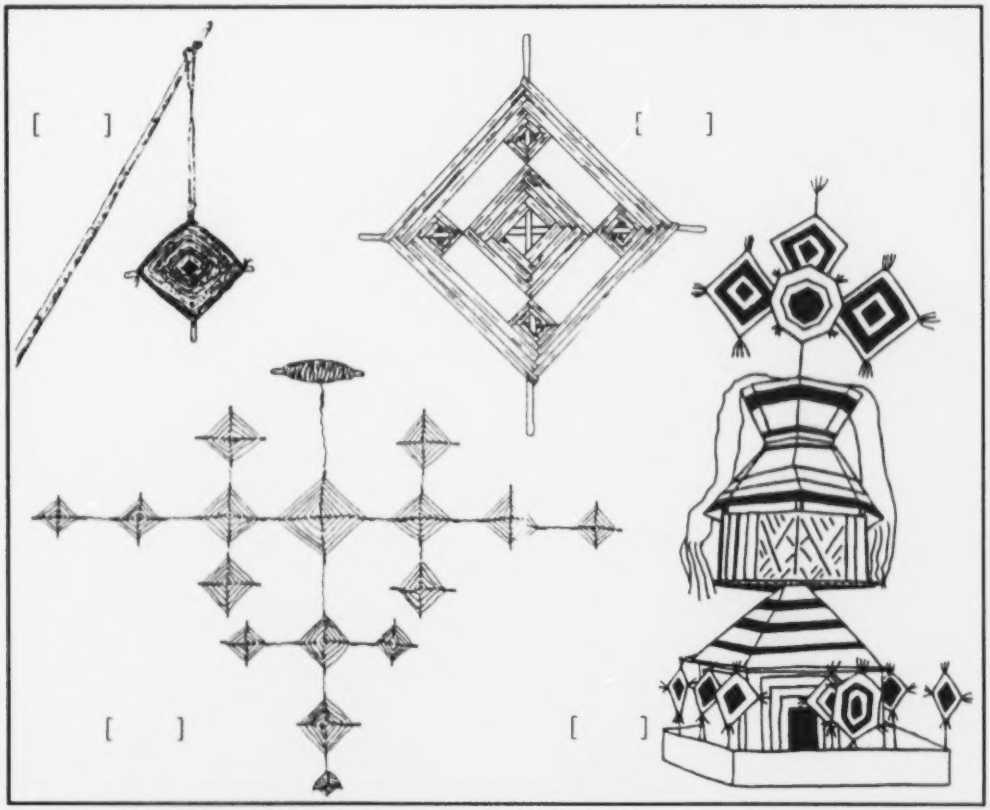
Ojos de dios In Other Cultures

It is amazing to think that the type of *ojos de dios* that the Cora make are also made by their neighbors in the Sierra Madre and by cultures that live thousands of miles away, although each of these cultures calls them something different. On these two pages are a number of different *ojos* from Australia, Ireland, Thailand and Tibet. There is also one *ojo* from the Cora's neighbors, the Tarahumara.

Read through the descriptions below as you did in the preceding exercise and match the description with the corresponding picture of the *ojo*.

a. *The Waninga* (Australia). The *waninga* looks almost like a stretched-out ojo. It usually has two rods that extend through the top and bottom. At the end of each of the rods is a small *ojo*. The *waninga* is made by aboriginal people from central and northern Australia. Each clan has its own *waninga* design. The *waninga* is carried in the hand, worn on the head or planted in the ground.

b. *St. Brigid's Cross* (Ireland). The last day of January is a special holiday in Ireland. It is the feast of St. Brigid. On this day everyone from the family goes out and gathers rushes, grasses that are found in wet marshy areas. At the end of the day the family comes together to make woven crosses that are hung over doorways, over beds and in the barns. St. Brigid's Cross symbolizes good luck.



c. *Thread Cross* (Thailand). In Thailand yarn-and-stick crosses are placed on graves to serve as ladders to help the dead reach heaven. The crosses are arranged and hung from a bamboo pole.

d. *The mDos* (Tibet). The *mDos* symbolizes a trap in which an evil spirit can be captured. The *mDos* is usually constructed by a monk who follows directions found in an old sacred book. The trap is placed on a road and different types of food and drink are left in the *mDos* to lure the evil spirit.

e. *Tarahumara Good-Health Charm* (Mexico). The charm is attached to a long stick which the holy man of the community waves over people in a ceremony to give them good luck and to ward off evil.

Two Sides Of The Bat

In the activity in this book on "Ojos de Dios" you discover that symbols can differ in meaning from culture to culture. In Ireland, for example, the eye of god symbolizes good luck while for the Tibetan people it is a trap for evil spirits. Another symbol which differs in meaning around the world is the bat. The bat, as well as other animals, appears frequently in Cora art and mythology. When you think about a bat what does it symbolize to you?

It's likely that for you the bat conjures certain images which have to do with Dracula or evil. Television and movies in the United States often feature the bat in evil roles. Compare your image of the bat with the images from eight different cultures listed below:

WHAT THE BAT SYMBOLIZES IN EIGHT CULTURES	African:	darkness and obscurity
	American Indian:	bringer of rain
	Buddhist:	darkened understanding
	Chinese:	happiness; good luck; wealth; longevity (long-life); peace
	Christian:	bird of the devil; Satan; hypocrisy (saying one thing but meaning meaning another); melancholy (deep sadness)
	European:	witchcraft; wisdom; cunning (evil cleverness); revenge
	Hebrew:	impurity; idolatry (worshipping idols)
	Japanese:	restlessness; chaotic state (wildness - no order)

Do any of the meanings of bat symbols from other cultures surprise you? Which ones? Why? Are any of the meanings within a given culture contradictory?

Read through the following Cora myth which features the bat. As you read, list all the images of the bat which come across. For example, the bat in this myth is very old — might the bat symbolize old age? After reading the passage determine what the bat symbolizes for the Cora.

The Shaping Of The Earth

In the beginning the earth was flat and full of water, and therefore the corn rotted. The ancient people had to think and work and fast much to get the world in shape. The birds came together to see what they could do to bring about order in the world, so that it would be possible to plant corn. First they asked the red-headed vulture, the principal of all the birds, to set things right, but he said he could not. They sent for all the birds in the world, one after another, to induce them to perform the deed, but none would undertake it. At last came the bat, very old and much wrinkled. His hair and his beard were white with age and there was plenty of dirt on his face, as he never bathes. He was supporting himself with a stick, because he was so old he could hardly walk. He also said that he was not equal to the task, but at last he agreed to try what he could do. That same night he darted violently through the air, cutting outlets for the waters; but he made the valleys so deep that it was impossible to walk about, and the principal men reproached him for this. "Then I will put everything back as it was before," he said.

"No, no!" they all said. "What we want is to make the slopes of a lower incline, and to leave some level land, and do not make all the country mountains."

This the bat did, and the principal men thanked him for it. Thus the world has remained up to this day.*

**Unknown Mexico* by Carl Lumholtz (Glorieta, New Mexico: The Rio Grande Press, Inc.), pp. 573-575.

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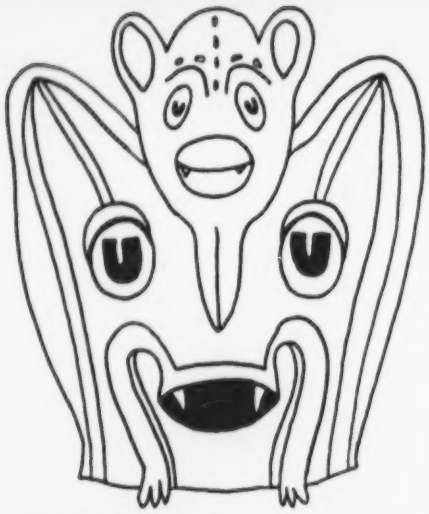
After reading the Cora myth you probably have some sense about what the bat symbolizes for the Cora. Perhaps you listed *old age* or *helpfulness*. You might also have listed *violence* since the bat "darted violently through the air" or *dirtiness* since there "was plenty of dirt on his face." The concepts of helpfulness and violence seem to contradict each other.

It is not uncommon for meanings of symbols to contradict. Sometimes a rose is used as a symbol of beauty, for example, but other times it is a symbol of death. Consider the following symbols which have meanings which seem to disagree. Try to complete the missing parts of the chart. Answers can be found at the back of the book.

Symbols	**Postive Meanings**	**Negative Meanings**
cross	tree of life; salvation	death of Jesus; crucifixion
fire	power; life; purification	
lightning		destruction
(Hint: this is an animal)	power; splendor; royalty	cruelty; danger; anger
apple		deceit; death; Satan



Using Symbols

The fact that a symbol can have opposite or conflicting meanings doesn't indicate that it is any less useful. The main reason symbols exist is that people **use** them. We use symbols to explain things we have trouble understanding, to talk about things in new ways, to amuse ourselves, and to conquer our fears.

Read the following passage which explains one way the Cora use the symbol of the bat:

> *Like most other animals, the bat has a dualistic nature and is also a fertility symbol — in part because of ...[its] association with water, and in part through a transformation similar to that of the jaguar. The bat, like the jaguar, is viewed as a destroyer of life; the masked dances using the bat motif, then, are an attempt to control and reverse this characteristic, so that in the end, the bat becomes a positive symbol as well. We must also remember that the sacrificial aspect of the bat was considered positive and life-giving within Indian cultures.**

Think of something that you are afraid of or something over which you have no control. Write what it is below:

**Mexican Masks* by Donald Cordry (Austin: University of Texas Press, 1980), p. 186.

Think of a symbol for what you have written. Try to create a symbol which creates an image of the thing you have written. (For example, if you wrote "taking a test" in the blank, think of a symbol that makes you feel the same way you do about tests. You might think of a red pen as a good symbol for "taking a test.") Write your symbol here:

The next step is to make your symbol come alive. Either draw it, make a mask of it (refer to the section on making masks), dance like it, or take a picture of it. Do anything which makes the symbol become something physical instead of just an idea or a thought (in our example of "taking a test" you could take ten red pens and make a mobile out of them by hanging them with string from a coat hanger).

Use your new creation in a way that enables you to begin to develop control over your symbol. For example, if you create a dance, dance. If you create a mask, put it on. If you draw a picture, hang it on the wall (if you made a mobile of red pens, hang it over your bed).

Cora Masks And Body Painting

Frequently anthropologists and historians when writing about the Sierra Madre don't separate the groups that live there. This could be because there are many cultural similarities between them. However, there are also many differences and one of the most notable is in the area of folk arts and crafts. The Cora excel as papier-mâché mask makers.

Mexico is known around the world for its masks. Mask-making is an old tradition which predates the arrival of the Spanish. Unfortunately there are few examples of early stone and clay masks and much of the history of the Indians which could offer clues about mask-making was contained in pictorial codices (books similar to Egyptian hieroglyphics) which were burned by the Spanish. Therefore, we don't know much about the history of mask-making before the arrival of the Spanish.

Today contemporary mask-making shows the influence of the Spanish invasion, Catholicism and the contact Indians had with African slaves. Cora mask-making includes masks that are made to be worn on the face and body painting (body painting is a form of masking since it disguise and changes the wearer like a mask).

A work entitled *Historia de las Indias* gives us a clue about how body painting was used by the Indians. It reads:

> [T]hree days before the fiesta the priests were painted, some white, some black, others green, others blue, others red....In short they were very strange, because in addition to the many colors, 1,000 figures were made on the body, of devils, serpents, tigers, lizards and similar things. They danced all the day before stopping. (Gomara 1966, 2:426.)

Body painting is the Cora's oldest form of mask-making. Constructing papier-mâché masks (called hasha in Nayari) is a newer art form for the Cora. A teacher, in the 1930's, at one of the Cora schools taught children the technique of papier-mâché and villagers quickly used this art form to make masks. Today the Cora continue to paint their bodies but have incorporated the use of papier-mâché masks in their ceremonies.

The masks of the Cora can be fierce and monstrous or heavily stylized fantasy figures. Features are exaggerated. Eyes bulge. Chins extend far

beyond normal. Noses are grossly curved or enlarged. Bright colors increase the fantastic appearance of the masks.

The most popular time for making and wearing masks is during the Cora's Holy Week. During this time people pretend to be wild beasts and Judases (Judas was the apostle who betrayed Jesus).

Making A Mask For Holy Week: The Cora Tradition

Below is an account of how papier-mâché masks are used during Holy Week. It outlines step by step how the Cora go about making and using both types of masks.

1. The mask-maker constructs a clay mold about two weeks in advance of the celebration. Normally, each person makes a mask.
2. When the mold is dry, the mask-maker glues pieces of cardboard to the mold with a flour and water paste. The mask is then left to dry.
3. The mask is removed and the mold is destroyed.
4. The inside of the cactus is used to simulate hair. Deer antlers (if they are needed in the making of a mask) are covered with tissue paper and placed on the mask.
5. The entire mask is covered with tissue paper.
6. If teeth are to be a part of the mask, they are covered with silver paper.
7. At dawn on Holy Thursday, the "Borrados" (the Judases) go toward the river and paint their bodies. White is obtain from earth lime and black from burned, ground corn.
8. On Good Friday, the masks are decorated with colors.
9. On Saturday about twelve noon, the Judases take off their body paints in the river and then throw their masks in the river.
10. When the masks are left to dissolve in the river, the items (such as deer antlers, silver paper, etc.) are retrieved for another year of mask-making.*

*Adapted from *Mexican Masks* by Donald Cordry (Austin: The University of Texas Press, 1980), pp. 123-124.

Making Hasha

Directions: Use the following recipes and instructions to construct your own mask.

Making the Paste

Materials needed:
- 1 box of clear gelatin
- 3 oz. white glue
- 2 oz. water

Instructions: Mix ingredients in a large container and stir until mixture is smooth.

Making the Mask

Materials needed:
- Papier-mâché paste (above)
- Newspaper, paper towels, or any absorbent paper
- Scissors or a paper cutter
- Balloons
- Sandpaper
- Paint (tempera, enamel, oil paint, etc.)
- Brush
- Clear plastic spray, shellac, or varnish for protective finish if used

Instructions:

1. Cut paper into strips approximately 1/2 inch wide.
2. Inflate balloon to desired size and tie closed.
3. Place strip of paper in paste until saturated. Remove the strip from the bowl and wipe the excess glue by pulling the strip over the side of the bowl.
4. Apply this saturated strip directly to the balloon.
5. Continue until balloon is completely covered with strips. The strength of the balloon will be greater if the strips are applied in different directions. Make sure wrinkles and bubbles are removed from each strip. When you are finished there should be at least 6 layers of strips on the balloon.
6. Allow papier-maché to dry thoroughly.
7. Cut the balloon in half vertically. Now you have the beginnings of two separate masks.
8. Build up the forehead, cheekbones, chin, and nose with more paper glue-strips and let dry.
9. Sandpaper the mask before you paint it.
10. Paint the mask any way you wish.*

*Adapted from *Días De Los Muertos* by Sarah Lane and Marilyn Turkovich (Chicago: Associates in Multiculture and International Education, Inc., 1987), p. 17.

Weaving

Weaving is an important part of the life of the Cora. The entire family participates in the process. Children tend the sheep for the wool. Men and women shear the sheep, spin the wool and weave it into bags, blankets, and hats (although women do much of the spinning and weaving, men weave their own hats).

The Cora and Huichol Indians are known for their woolen bags which are woven in different shapes and sizes and worn by men. Read the following Cora legend which shows how widespread is the use of woolen bags by Cora men:

> If the Cora wish to have a child they are told that they should speak to the Angel of God. They should call to the angel in their dream saying: "Listen, do me a favor tell God that I want a boy or a girl. Let me come to heaven. I want to see where children are made. I want to know how you make them."
>
> Then in the dream the Angel answers: "Alright then, come to heaven." The Cora arrives in a white room. Hanging on one of the walls of the room there are a number of objects. The Angel asks the visitor: "Which one of those things on the wall do you like?" The person goes and takes one of the objects. The Angel puts the chosen object in an open gourd in the middle of a table full of flowers.
>
> If the visitor chooses a woven bag, the baby will be a boy. If it is something other than a bag it will be a girl. The Angel then says: "OK, look, now you are going to have your child."

The way that the Cora weave their bags and blankets is like most of the people of Mexico and Central America. They use a backstrap loom. These looms are not difficult to make and don't take up much room. If you would like to try to weave like the Cora, follow the directions below:

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Making A Backstrap Loom

The backstrap loom is probably the most common tool in village households. Though it is not the only kind of loom in use today, it is probably the oldest and has the advantage of being portable.

Sometimes called the "stick loom" the "belt loom," or the "waist loom," the backstrap loom is unique among looms because it is attached to the weaver. At one end the loom is attached to a stationary object, such as a tree or house; at the other end the weaver sits with the loom strapped around his or her waist. The weaver is able to change the tension in the thread by moving forward or backward.

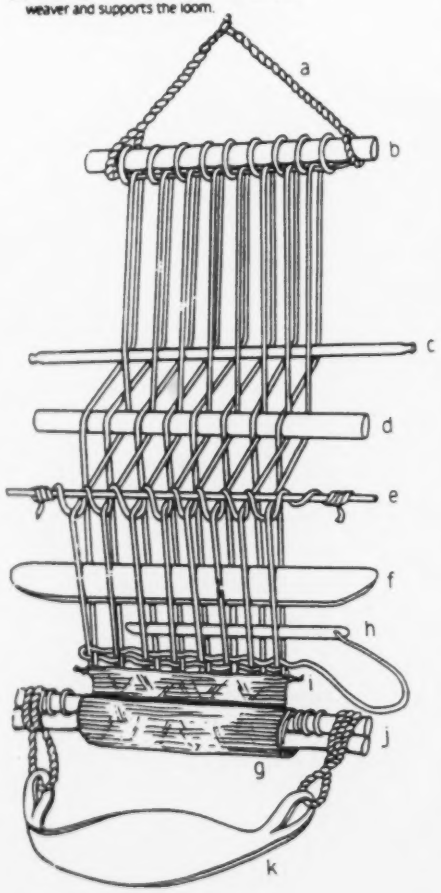
Study the drawing on this page which identifies the parts of a traditional backstrap loom. Then read the directions for making a simple backstrap loom with popsicle sticks (or tongue depressors or tree branches).*

*Adapted from *Batz'i K'op* by Sarah Lane, Peggy Mueller and Marilyn Turkovich (Chicago: Associates in Multicultural and International Education, 1988), p. 20. The illustration of the backstrap loom is from *Guatemalan Costumes* by Mary G. Dietrich, Jon T. Erickson and Erin Younger (Phoenix, Arizona: Heard Museum, 1979), p. 62.

Backstrap Loom Parts

The backstrap loom is, in reality, a series of sticks or rods which support and separate the warp yarns of the fabric being woven.

(a) Rope—cord that fastens bar (b) to stationary support.
(b) Back loom bar—to which warp is fastened.
(c) Lease stick—used to separate two sets of warp yarns.
(d) Shed rod—supports warp yarns which alternate with yarns which pass through heddles.
(e) Heddle rod—supports the string heddles which determine which warps are raised and which are lowered.
(f) Batten—used to beat the weft into place.
(g) Woven cloth—in front of the weaver.
(h) Shuttle—carries the weft yarn.
(i) Tenter—used to insure constant width of the fabric during weaving process.
(j) Front loom bar—the front support for the continuous warp.
(k) Backstrap—which passes around back of the weaver and supports the loom.



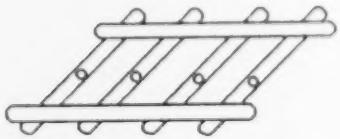
Cora Children. Photograph by Raphael Doniz

Supplies needed:
- Wooden tongue depressor (or popsicle sticks or tree branches)
- Yarn
- Stick (to hold the warps at one end)
- Cardboard shuttle (to hold yarn)
- Comb or batten

Building the Heddle:*

1. Drill holes through the centers of six tongue depressors (or other sticks being used). For a larger loom, increase the number of popsicle sticks and the length of the cross sticks to accommodate them.

2. Space the sticks about 1/4 inch apart as they lay flat on a table.



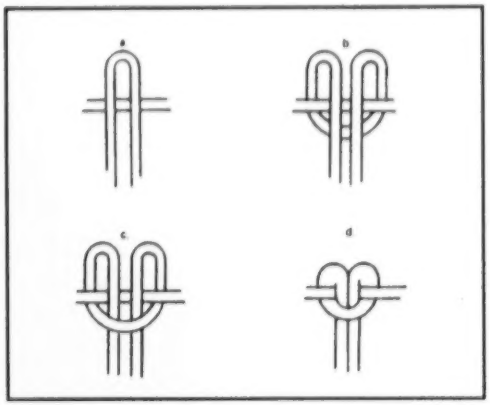
3. Glue two sticks across the top edge on both the front and back.

4. Glue two sticks across the bottom edge on both the front and back.

Setting Up the Loom and Weaving:

1. Cut the warp threads about 2 1/2 times the length of the finished weaving length. Double the warps (in half) over a holding stick with a lark's head knot.

Lark's Head Knot



- Fold the cord in half
- Place loop over the horizontal holding rod (stick or wood dowel)
- Reach under the loop and bring the two loop ends down under the holding rod and through the loop
- Pull down the two loose cords and

*Directions for making the backstrap loom along with the illustrations of the lark's head knot and square knot were adapted from *Crafts for the Classroom* by Earl W. Linderman and Marlene M. Linderman (New York: Macmillan Publishing Co., 1977), pp. 224-25 and pp. 248-49.

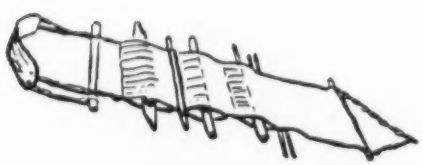
tighten them comfortably. This attaches the cord to the hold rod.

Now the warp ends are about 1 1/4 times the needed length. The number of warps will depend on how many sticks are used in the loom. If there is one left, simply tie the last warp to the holding stick.

2. Hook this holding stick to something stationary, such as a chair.

3. Pass the loose warp ends through the heddle, alternating each strand through the drilled holes in the sticks and the open slits between sticks.

4. After the loom is warped, tie the re maining ends in an overhand knot and to a chair, doorknob or stationary object or anchor the knot end to a belt or rope around your waist. Move back slowly until the warp threads are taut.



5. Attach the weaving yarn to a shuttle (tie it on a pencil or wrap it around a long thin piece of cardboard).

6. The popsicle stick loom is the heddle. Push the heddle down. This causes the yarns in the holes to move down and the yarns between the sticks tomove up. Thus, the warps form a shed, or open space, for the weft yarns and the shuttle to pass through.

7. Pass the shuttle (with yarn) through the shed.

8. Push the woven weft yarn up toward the stick end with fingers or a comb (batten).

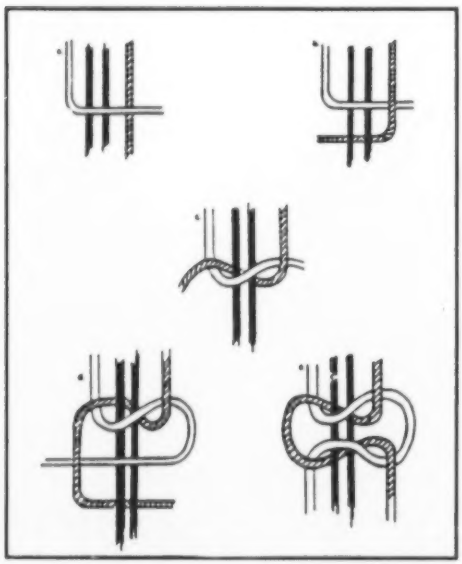
9. Now pull the heddle up and return the yarn through the separated space (shed).

10. Continue weaving by raising and lowering the heddle and passing the weft yarn back and forth. Complete the weaving.

11. When the weaving is finished, remove the wooden heddle.

12. With the remaining warp threads, tie a square knot fringe along the bottom edge.

Square Knot



Cora Market

ANSWER SECTION

Symbols Chart (p. 34)

Symbols	Positive Meanings	Negative Meanings
cross	tree of life; salvation	death of Jesus; crucifixion
fire	power; life; purification	***destruction change, death***
lightning	***revelation; fertilizing***	destruction
lion	power; splendor; royalty	cruelty; danger; anger
apple	***wisdom; love***	deceit; death; Satan

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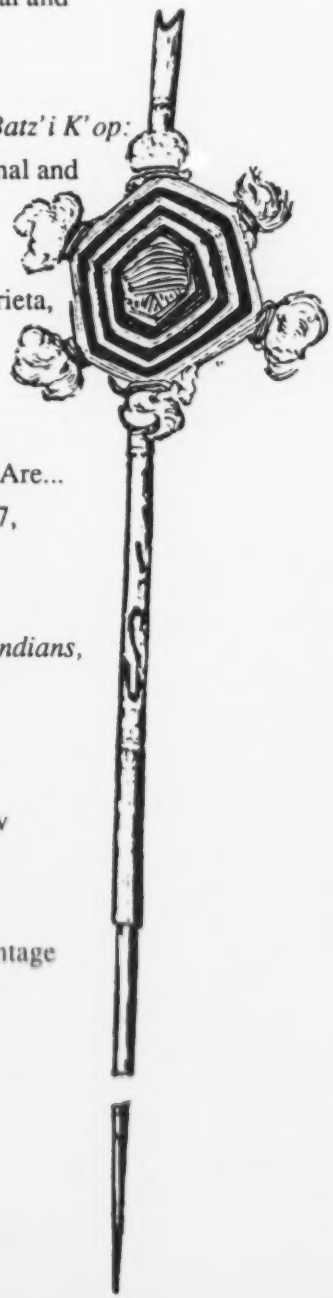

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